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characters, will not be lost. They would be objects of great curiosity to philologists.

It would be easy to go on collecting interesting anecdotes and traits from these well executed volumes, but perhaps we have already given enough to excite the attention of our readers to the work itself. The portraits are a noble monument of skill and art, and a most becoming tribute to the memory of the departing tribes. Their lineaments ought to be thus preserved from oblivion, so that, if the time should come, when the red men are only known by tradition and history, their successors may be able to form a lively idea of the races, with whom the first settlers had to contend for the soil of America.

In closing our remarks, we cannot refrain from expressing our unfeigned thanks, as Americans, to the authors and conductors of this great enterprise ; second only to that of Audubon. It is a work in every respect honorable to the nation. As both the design, and the execution thus far, have merited the applause of the public, so we heartily wish it success to the end. We are glad to learn, moreover, that its circulation is not confined to one hemisphere, and that it is already attracting the attention of the curious and the enlightened in various parts of Europe. Under the energetic management of Mr. James M. Campbell, the publisher in England, a large edition is sold in that country. As a proof of the patronage it receives, it is enough to state, that the entire work, the plates, coloring, and letter-press, are executed anew in London for the British market, and that there is encouragement for an extensive sale on the continent.

ART. VI. — *National Standard of Costumes. A Lecture on the Changes of Fashion, delivered before the Portsmouth Lyceum*, by CHARLES W. BREWSTER. Portsmouth. 1837. 8vo. pp. 15.

THE subject of costumes is curious and interesting. Dress is an object of universal attention. It occupies no small portion of our time and thoughts ; it forms a distinct and important trade, or, we should be more inclined to call it, profes-

sion ; it constitutes a very large branch of commerce. We should be somewhat at a loss to determine whether civilized or barbarous nations are most occupied by the cares of the toilet. Certainly a full-dressed savage makes a wonderful display of art. His painted countenance and head, the nicely adjusted colors, the tortured hair, the elaborate ornaments, the pouch and moccasin skilfully embroidered with variegated porcupine's quills, the cloak of gorgeous feathers or cloth of bark, indicate plainly, that his attention has been directed with no little patience and contrivance to this all-important object. And we doubt not, that as much care is expended upon his toilet, as the votary of civilized fashion gives to his.

We should be almost afraid to compute how large a portion of the time among civilized people is occupied, either in dressing, or in thinking about dress. Much less, probably, is so used in this country, than in others, where a stricter etiquette prevails ; but we still think we are within bounds in supposing, that one third of the waking hours of the community, including what is employed in making and repairing, is devoted to the subject of dress.

Half-civilized nations, who show more sense in their costumes than any others barbarous or refined, must, we imagine, be somewhat at a loss to account for their neighbours' bestowing so much attention upon a subject, which for them is entirely settled. Where a man, or still more a woman, knows what colors and what forms of dress she is to use, being the same precisely that her ancestors have worn for centuries, and where the idea of fashion never dawned, there can be but little time wasted upon dress. We only wonder, what the fair inhabitants of such a country can find to supply the place of that deep interest, which the subject affords to the happier heirs of civilization. "What a monstrous idea !" we fancy some of our fair readers to exclaim ; "a country where there is no such thing as fashion ! where one must dress like one's grandmother ; where there is no difference between morning and evening dresses ; where there are no such things as walking dresses and carriage dresses, no distinctions of bonnets, and no change of forms ! What becomes of the spirit of a woman in such a stupid country ?"

What, then, are the causes of these differences in different countries ? Why do the Persians at this day, dress as the Persians did in the days of Cyrus the Great, while the forms

of English and French dresses have been constantly changing since the time of the Roman conquests ? Is there a deep philosophy of dress to account for this ? Is there any theory to explain why civilization makes changes in costume, or to account for each successive change ?

These questions we do not pretend to answer. We will give our readers a slight sketch of some of the different remarkable costumes of ancient and modern times, and the various changes which have been made with the advance of civilization. Perhaps they may deduce some theory, to suit themselves, from the facts we shall present them.

An ingenious observer might possibly discover in the costumes of different nations, a harmony with the prevailing tastes and the general character of the people. There is certainly no way in which taste, whatever it is, displays itself more than in dress ; and, as far as nationality of costume exists, there might perhaps be found a certain correspondence or identity in the taste in dress and in the fine arts. Thus the Egyptian costume would possess a character very different from that of Greece or Rome. The dress of one age would differ in style from that of another in the same country. Each would be marked by the peculiar taste and the prevailing spirit of the time. The costume of a cavalier in the thirteenth or fourteenth century would be as different from that of a Roman in the days of Cicero, as a Gothic church is from a classic temple ; and each costume, in point of taste, might be marked with the same spirit, that inspired the architecture of the different periods.

Nothing can be more ungraceful than the costume of the Egyptians, as it is represented in their sculpture. In the Capitol at Rome, there is a collection of very ancient Egyptian statues. The dress consists of a cloth or mantle, wrapped closely round the body, so as to show the whole outline of the form, and descending in some to the knees, in others to the feet ; and bound so tight, as to fetter the limbs. The arms are left bare ; on the head is a small cap, shaped in some like a coronet, from each side of which descends a sort of wing or pendant, making the neck appear of the same breadth as the shoulders ; the whole costume, giving the living man, as near as possible, the look of a mummy. A representation of a priest, in Denon's work on Egypt, also shows very nearly the same costume. The cap and its gro-

tesque wings are precisely like those in the statues ; and the dress consists of a tunic descending not quite to the knees, and fitting close to the body. Now there certainly is some resemblance in the stiff, graceless, and square form of this costume, to the equally stiff, graceless, and square architecture of Egypt. That people were certainly distinguished by bad taste, but there was a harmony in its badness ; their colossal structures and their gigantic statues, their sphinxes and their other monsters, all are marked with the same monstrous taste. There is a resemblance to these in the costume. We do not mean, that there is an imitation. The caps are not made in the shape of a pyramid or a sphinx, nor the vest in the form of any other structure. But there is in the costume a certain taste, which is obviously the same that gave birth to the architecture. It is essentially Egyptian, as strongly marked as the pyramid or obelisk, and could not be mistaken.

The Asiatic dress is entirely different. The costume of the Parthians was a long flowing tunic or gown, reaching nearly to the ancles, and gathered round the waist with a girdle. The sleeves, which reach to the wrists, were made tight, so as to show the form of the arm ; the trowsers were loose and gathered at the ancle ; and the cap was low, and shaped somewhat like a coronet. This dress, as represented in ancient paintings, resembles almost exactly the costume of the Persians at the present day. The dress of the Persian ambassador, whom we met in Paris a few years since, might have been thought a copy from the antique, so closely did it correspond to the representation of the ancient Parthian. The Parthian sovereigns are represented on the coins, sometimes bareheaded, with long bushy hair and profuse beards very elaborately curled, sometimes wearing a cap in the form of a truncated cone, inverted. The Medes and Persians generally wore a conical cap, sometimes truncated and much ornamented. The inhabitants of the countries bordering on the Black Sea and of the Archipelago, used the Phrygian cap, with the top bent forward, and long flaps descending to the shoulders.

We have particularly mentioned these various head-dresses, to show that all antiquity boasted nothing in the way of head-gear so absurd as the hats of the present day. Of all the articles of dress which the present age abounds in, there is none which we contemplate or wear with so little compla-

cency or patience as a hat. For the fashion of other parts of dress, we can see some reason ; but we are at a loss to discover the philosophy of this. It can hardly be called a covering for the head, as it only rests on the top, never covering the ears. The tall cylinder of the crown rises up several inches above the head, leaving a large space, which, for all we can discover, is perfectly useless. Then the hat must bind the forehead closely ; otherwise a breath of wind will take it off. In all truth, we do believe, that one great reason why Americans stoop so much, is, that, living in a country where high winds prevail, they are obliged to walk stooping half the time, to prevent the wind's blowing their hats off. The most sensible head-gear which is worn in these days, is the cap which sailors call a *southwester* ; fitting close to the head, and having a sort of cape which descends over the shoulders. But any kind of cap is better than a hat, which, we doubt not, is the invention of some unhappy wretch whose fair proportions nature had curtailed ; and who endeavoured to make up for his deficiencies by a lofty head-dress. Fashion, however, dictates, that hats shall be genteel, and caps otherwise ; and who shall dare to dispute her decree ?

The warlike dress of the Amazons, if we may believe the paintings upon antique vases, was very tasteful. It consisted of a tunic reaching not quite to the knee, and confined at the waist with a girdle. It came up round the throat and fitted close to the form above the waist. The sleeves were made tight and reached to the wrists. Over this tunic was worn a short cloak or mantle not longer than the tunic, fastened round the neck and flowing from thence. This garment resembles very much the short Spanish cloak worn by cavaliers in the sixteenth century. Finally, these ladies, with extreme propriety, and in keeping with their character, wore pantaloons, which might be the envy of the greatest dandy in Broadway or Chesnut Street. They were made to fit close, showing the form of the leg completely ; and, in addition to their elegance, must have been extremely convenient. With the war dress, the Amazons wore a helmet, sometimes terminating in the beak of a griffin, the jagged crest of the animal forming the summit or back of the helmet. In peace these ladies condescended to put on the ordinary female costume.

In general, the Asiatic costume forms a remarkable con-

trast to that of Egypt ; the one, loose, flowing, and graceful ; the other, so contrived as to fit close to the form, and yet to make it appear more awkward, — without a single fold, square, dead-like. There is something very grand and imposing in loose and ample robes. We attach the idea of princely magnificence to them, and man seems to acquire double grandeur when thus arrayed. The fact is, that this mortal must put on a dress in order to look respectably. One tailor is not enough to make a man. He is not completely made till he has had nine of them at work upon him.

We come now to the classic costume, which we shall find to be completely in keeping with the taste displayed by the Greeks and Romans in other things. The first thing we notice with regard to the Greeks, is, the great care bestowed upon the arrangement of the hair. Writers on costumes distinguish the different ages, by the changes in the manner of arranging the hair. The earliest style was remarkable for primness, the hair being divided into symmetrical curls much in the corkscrew form ; and the dress was made to correspond with this by plaiting it into straight and stiff folds. The hair was dressed in the same way for men as for women. After a little time, it became the fashion to gather all the hair hanging down the back, by means of a riband, into a single bunch, leaving only two or three long slender ringlets hanging in front of the ears. At a later period, this bunch of hair hanging down behind, was gathered up and doubled into a club, while the side locks were allowed to descend as low as the breast. In the fourth era of Grecian barbarism, these long ringlets gradually shrunk away to a number of short curls about the ears, leaving the neck quite free. The hair and beard were arranged with extreme care, and were made to resemble the cells of a beehive, or a network of wire, the Greeks being very skilful in the use of the hot tongs.

The dress of Greek females was a tunic or gown, reaching to the feet, and fitting round the neck, with sleeves reaching to the elbows. Over this, was a second garment, which was intended only as an additional protection to the upper part of the person. It was a square piece of stuff, folded double, so as to show only half of the original width, and was worn with the doubled part upwards, so as to display the embroidered edge more fully, hanging down. This garment was suspended round the back and chest, passing under both arms. The

centre was brought directly under the left arm, so that the ends met and hung down under the right ; and it was kept in place by two clasps or buttons which fastened together the front and back part over the shoulders. The outer garment was called the *peplum*, and was used more for occasions of ceremony than for ordinary convenience, as it was very long and ample, and, from the manner of putting it on, must have been inconvenient to the wearer. It was sometimes wound double round the body, first under the arms, and then over the shoulders, and was not fastened by any clasps or buttons, but was kept on by the intricacy of the folds. The *peplum*, and the *pallium* or men's outer garment, gave occasion to a great display of taste in the manner of wearing, as the various combinations seem to be almost endless. Every variety which human ingenuity or fancy could devise in the manner of wearing this part of the dress, may be seen in the pictures on ancient vases ; and it is supposed that the different degrees of grace, in the arrangement of this garment, indicated the degree of refinement in the wearer. At times, the mode of wearing it was made to indicate the state of mind of the individual. Thus, it was drawn over the head by persons in deep affliction, or engaged in any solemn religious ceremony. For both of these reasons it was represented as drawn over the head of Agamemnon in the celebrated classical painting of the sacrifice of his daughter Iphigenia. Finally the *peplum* served as a protection to the head in stormy weather ; though travellers provided themselves with a flat-broad-brimmed hat, which they called a *petasus*, tied under the chin like a bonnet.

The dress of the Roman ladies was much like that worn by the Greeks. It consisted of the tunic, or *stola*, reaching to the feet, with long sleeves worn next the skin ; then the *amiculum*, formed of two square pieces of stuff fastened on the shoulders ; and, lastly, the *palla*, corresponding to the Grecian *peplum*, and very similar to the men's *toga*, except that it was more ample and was embroidered. The Roman ladies bestowed infinite pains upon the dressing of their hair. Like the Greeks, they used the curling tongs ; and a number of antique busts, portraits of Roman ladies, in the Gallery at Florence, display a degree of care, ingenuity, and skill in the coiffure, that would baffle the most accomplished hair-dresser of Paris at the present day. The hair was plaited, twisted,

or woven, into the most elaborate and exquisite forms. Coronets, wreaths, diadems, baskets of flowers, clusters of grapes, were all represented by the cunning hand of the Roman hair-dresser. When the natural color of the hair was not agreeable, it was stained, by means of a pomatum made of the dregs of vinegar and the oil of mastic. And when, after the conquest of Great Britain, the light golden hair of the Caledonian maidens gained the admiration of their conquerors, the ladies of Rome aspired to the same attraction by filling their hair with gold dust. They also used white and red paint for the face, besides a variety of washes and cosmetics.

The Roman ladies were very fond of jewels, and carried their passion for them to such an excess, as to become occasionally the subject of legislation. The principal personal ornaments were ear-rings, necklaces, and finger rings. The ear-rings were of gold, pearls, and precious stones, and were sometimes of immense value. Necklaces were also set with gems, and very precious, and were worn by men as well as women ; every school-boy will recollect the story of Manlius Torquatus. In the manufacture of ornamental chains, the Roman or Greek jewellers displayed great skill. There was one kind of chain, in particular, wrought with such consummate art, that modern jewellers have in vain attempted to imitate it. The links are so cunningly shaped and knit together, that, when the chain is extended, it resembles a single bar of gold ; and yet it is perfectly flexible in every possible direction, like a small cord. Chains of this kind in the most perfect preservation have been found in Pompeii. Finger rings were of various forms and devices, commonly set with engraved gems, and used as seals. A remarkable mention of these is in Cicero's Oration against Catiline, in which he speaks of the impress of the ring of Lentulus in his intercepted letter. Among the ornaments discovered in Pompeii, is a breast-pin, to which is attached a Bacchanalian figure with a *patera* or goblet in one hand, and a glass in the other ; having bat's wings attached to his shoulders, and two belts of grapes passing across his body.

Indeed, if we may judge from the symbols of ancient coquetry, which that living tomb, Pompeii, has yielded up, the refinement of the toilet was as great with the Romans, as at the present day ; and Pope's lines are as descriptive of a

morning scene in the chamber of a Roman belle, as of a modern fine lady.

“Unnumbered treasures ope at once, and here
The various offerings of the world appear;
From each she nicely culls with curious toil
And decks the goddess with the glittering spoil.
This casket India's glowing gems unlocks,
And all Arabia breathes from yonder box ;
The tortoise here and elephant unite,
Transformed to combs, the speckled and the white.
Here files of pins extend their shining rows,
Puffs, powders, patches.”

How the poor things managed without the “Bibles” and “billets-doux,” which should complete the line, is more than we know ; perhaps some of our fair readers can suggest the substitute.

The dress of the men consisted of the *tunic*, which reached nearly to the knees and had no sleeves. It was fastened by a girdle above the hips ; and a strip of purple, on the right side of this garment in front, indicated, by its breadth, whether the wearer was of Senatorial or Equestrian rank. Over this, was worn the distinguishing garment of the Romans, the *toga*. It has been disputed by antiquaries, whether the form of this garment was round or square. Mr. Hope thinks it was semicircular. Beckmann says, that the Roman weavers made each piece of cloth just of the proper size for a toga, so that when it came from the loom it was ready for use, and probably had no seam. It was a loose robe or cloak, extending from the neck to the feet, closed below the breast, but open above, and without sleeves. It was ample, flowing, and graceful ; and gave a dignified and majestic air to the wearer.

The materials used by the Romans in the manufacture of their garments, were chiefly linen and wool. The *toga* was woollen, and generally white, though mourners wore it black. Silk began to be imported in the latter days of the republic, nor did the Romans at first understand the manufacture of it. Afterwards they began to weave it, intermixing woollen thread. The fabric thus formed, was called *vestes Coæ*, as it was invented in the island of Cos. It was very thin, like muslin or gauze, and is spoken of by Seneca as “woven wind.” The term *bombycina*, undoubtedly the origin of our

word *bombazine*, derived from *bombyx*, a *silk-worm*, was applied to this fabric.

The Romans commonly went with the head bare or only covered with the toga, except at sacred rites and festivals, on journeys, and in war. At the *Saturnalia*, they wore the *pileus*, or woollen cap, which was never permitted to be worn by slaves. They probably assumed it particularly at this festival, as a mark of distinction, because slaves during the *Saturnalia* were allowed almost unlimited license, and needed something to admonish them of their real condition. Roman travellers, like Greek travellers, wore the *petasus*.

There were various coverings for the feet. The *calcei* were somewhat like our shoes, and covered the foot entirely. They were provided with strings or lacings, which sometimes covered the ankle. Senators wore on the top of the *calceus*, a gold or silver crescent, as a mark of their order. The shoes of men were usually black; those of women were white, red, yellow, or of other colors. Buskins were also worn, covering only the sole of the foot and laced above. Soldiers wore boots reaching as high as the ankle. The legs were protected by bands of cloth, wound round them from the thigh downwards.

The distinguishing marks, in the costume of the Greeks and Romans, were elegance, majesty, and grace. Their robes were loose and flowing. They were never intended to display the form, but to hang loosely around it, suggesting grace and beauty to the imagination, while they actually concealed the work of nature. The dress of these nations had a good effect upon the art of sculpture. In their costume, form was of much more consequence than color; and it could therefore be perfectly represented by the marble. The sculptor at the present day is embarrassed in the representation of his hero. The modern costume, which, especially with military men, depends as much for its effect on color as on form, and perhaps even more, cannot be adequately represented by marble; and the artist must clothe his statue in some foreign or imaginary garb, which every one knows he never wore. The Greek sculptor, on the contrary, found in every man he met a model, which he might study to advantage. And the immense variety of arrangement, which the ample robe allowed, must have constantly suggested to him some new idea with regard to the arrangement and flow

of drapery ; a subject of sufficient importance to occupy one chapter in Flaxman's admirable volume of *Lectures*. We can now do no more than hint at the effect thus produced on one of the fine arts. At some future time, we may find occasion to resume the subject.

We must hasten on to the dress of modern ages. The dress of the different Christian nations of Europe has not greatly varied in the same century ; and the description of the costume of one nation may be taken as a specimen of all. We shall, therefore, give an account of some of the most remarkable costumes of England. The dress of the Anglo-Saxons consisted of shirts ; tunics, both long and short ; surcoats, or sleeved gowns ; cloaks or mantles ; conical or Phrygian bonnets ; shoes open in the middle, or on each side, and stockings. The legs were protected by breeches reaching to the knee. The hair was parted on the middle of the head, and hung down on each side, and the forked beard was worn. Women of the same era wore under-tunics with sleeves ; upper-tunics like gowns ; mantles or cloaks ; kerchiefs or hoods ; high-quartered shoes, and stockings.

But our readers will form a better notion of the Saxon dress from the following description, than it is possible to convey by our dry details. We quote from Scott's picture of Cedric the Saxon. " His dress was a tunic of forest green, furred at the throat and cuffs with what was called min-er ; a kind of fur inferior in quality to ermine, and formed, it is believed, of the skin of the grey squirrel. His doublet hung unbuttoned over a close dress of scarlet, which sat tight to his body ; he had breeches of the same, but they did not reach below the lower part of the thigh, leaving the knee exposed. His feet had sandals of the same fashion with the peasants, but of finer materials, and secured in front with golden clasps. Behind his seat was hung a scarlet cloth cloak, lined with fur, and a cap of the same materials richly embroidered, which completed the dress of the opulent landholder when he chose to go forth."

Such was the general outline of the costume worn in England from the beginning of the tenth century. Some changes became visible in the fourteenth century. The head-covering for men assumed a great variety of forms, some of them very fantastic. They might be seen in all the variety of wreathed, turban-shaped, flapped, rolled, skull-

capped, brimmed, with projecting ends, conical and cylindrical with or without brims, night-capped, tied under the chin, sometimes tongued over the head, scalloped, or simple bandages round the hair, &c. Spencers were also worn, buttoning in front and without sleeves. The shoes were long-pointed, and were joined to the stocking so as to form but one garment ; and were differently colored on each leg. The shirt, in the time of the Saxons and Normans, formed no ostensible part of the dress ; but, at a later period, when tunics became doublets or waistcoats, they were made more open upon the neck and bosom, so as to display the shirt collar, which was richly embroidered.

In the fifteenth century, the costume became still more fanciful and grotesque. The doublets were cut and slashed, and nearly disjointed at the elbows, in order to show the fineness of the shirts. The dress of the two sexes could hardly be distinguished from each other ; men wore petticoats over their lower clothing ; the doublets were laced in front like stays, over a stomacher ; and the gowns were open in front to the girdle, and again from the girdle to the ground. The women wore gowns, enormous trains, and corsets over the other dress ; and were particularly distinguished by two peculiarities, the horned and the steeple head-dresses ; the former consisting of two elevations like a mitre worn edgewise, the other having only one elevation, of a pyramidal or conical form, and very high. Addison dates the existence of these enormous head-dresses a century earlier, though they probably appeared both in the fourteenth and fifteenth centuries. He says, "I do not remember in any part of my reading, that the head-dress aspired to so great an extravagance as in the fourteenth century ; when it was built up in a couple of cones or spires, which stood so excessively high, on each side of the head, that a woman, who was but a pigmy without her head-dress, appeared like a Colossus upon putting it on. Monsieur Paradin says, that these old-fashioned fantanges rose an ell above the head ; that they were pointed like steeples, and had long pieces of crape fastened to the tops of them, which were curiously fringed, and hung down their backs like streamers."

In the sixteenth century, men wore gowns, boddices, close pantaloons, boots coming up to the middle of the thigh, cloaks, slashed doublets, petticoat breeches, and the remark-

able trunk hose, which were breeches sitting close to the leg, and stuffed out enormously about the hips. The women appeared in long boddices, with or without skirts, and the famous farthingale, which was an immense hooped petticoat ; they also invented a kind of doublet with high wings and puffed sleeves, a costume in full fashion in the beginning of the reign of Elizabeth. To give our readers a better notion of the costume of this period, we will again quote from Scott, who was extremely correct and minutely accurate in his descriptions. Whom, then, can we select, as a more worthy representative of the fashions of the sixteenth century, than that renowned cavalier Sir Piercie Shafton ? His first appearance is thus described : “ He has a crimson velvet bonnet, and long, brown hair falling down under it, and a beard on his upper lip, and his chin clean and close shaved, save a small patch on the point of it, and a sky-blue jerkin slashed, and lined with white satin, and trunk hose to suit.” Again, in speaking of his wardrobe, Sir Piercie gives the following catalogue, which might drive a modern dandy to despair. “ My rich crimson silk doublet, slashed out and lined with cloth of gold, which I wore at the last revels, with baldric and trimmings to correspond ; also two pair of black silk slops, with hanging garters of carnation silk ; also the flesh-colored silken doublet with the trimmings of fur, in which I danced the salvage man at the Gray’s Inn mummary.” “ There are four suits of as pure and elegant device as ever the fancy of a fair lady doated upon, every one having a treble and appropriate change of ribbons, trimmings, and fringes, which, in case of need, may, as it were, renew each of them, and multiply the four into twelve. There is also my sad-colored riding suit, and three cut-work shirts with falling bands,” &c. Such were the wonders of the wardrobe in the sixteenth century.

And here we leave the subject of costumes. The changes of dress since that time have been great. The subject is ample and amusing, as connected with politics, literature, and religion, as well as fashion, but we forbear to pursue it. We have already far exceeded the limits we first fixed for our article, and we might engage in speculations which would be thought foreign to the matter.
